

1994-3



**JOURNAL OF THE SHIPS-IN-BOTTLES
ASSOCIATION OF AMERICA**

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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There are a very limited number of 10th Anniversary full color book boxes available from Sail Bobbey, at a cost of \$10.00 each. First come first served. Overseas members add \$2.00 for shipping/handling.

George Pinter has a few original oil/paint/charcoal copies of the 10th Anniversary cover available for framing/mounting, at the cost of \$25.00 per each which includes shipping/handling. Write to George at 59 Prospect Rd., Plympton, Ma. 02367.

The Bottle Shipwright

Volume 12 Number 3.

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ON THE COVER - George Pinter's
Scribbshaw.

Regular Features

FROM THE PRESIDENT	
ALL HANDS.....	Frank Skurka
FROM THE MEMBERS	
FROM THE EDITOR	
LET GEORGE HELP YOU DO IT.....	George Peter
OTHERS.....	Bill Wenzel

BACK COVER: "Juan Sebastian De Elcano"
by Juan Rodriguez Del Barrio.

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the
 prez sez... ATTENTION ON DECK! THIS IS THE CAPTAIN!



The aim of our Association is to preserve the venerable nautical art of building ships in bottles and never has there been a better example of this in practice than at the 1994 Conference in Savannah, Georgia. Alex Bellinger conceived the idea of having bottle ship building classes for the public, and set about putting his plan in motion, with the result being a class of 4 individuals from Savannah and one member signed up for the class.

These 5 were of varying ages, from a young boy to older men and while they were beginning to learn our art there were, in the same room, the magnificent works of Richard Hegge and Marvin Sweeting who won the two awards in the ship-in-bottle category of the competition and many fine bottleship models in between. A classic example of what our association is all about, keeping our art alive through finding and teaching those who will, some day, carry it on hopefully to create magnificent works of their own. Thanks, Alex, for your good work.

I want to take this opportunity to welcome Mr. Peter Aird, of Alliston, Ontario, Canada to the board of Directors to fill in the position left open by the loss of Parker (spud) Loney.

THAT IS ALL!

HIT THE BOTTLE

Jack

1.

FROM THE EDITOR

Material for the Editor should be sent to --- 5675 Freeport Drive
Springfield, IL 62666

On September 14th, at about 7:40 P.M. Eastern time, while hoing my couch potato act, and watching Jeopardy on the telly, I discovered that I could levitate while in a horizontal position. The Category was "Hobbies". The question was "People who belong to SIRAA put those in bottles?". I need not tell you the answer. After the category had finished, The show host Alec Trebek, came back to announce that SIRAA Stood for The Ships-in-Bottles Association of America. I'll be darned, prime time, national T.V. What's next, Night Line, Larry King live, maybe Inside addition, possibly Wheel of Fortune. Can't you just see Vanna White turning those letters. Oh well, at least they know we exist.

now lets refill those bottles !.



WELCOME ABOARD NEW MEMBERS.

Mark Bolter, P.O. Box # 0088, Dixon, Iowa. 52745.
Guy Boucher, 1 Sherbrooke Dr., Halifax, Nova Scotia, Canada B3M 1P5.
Alberto Echeverri, 33 Clark Terrace, Savannah, Georgia, 31404.
Don Koush, 965 Arlington Oaks, Town & Country, Missouri, 63017.
Herbert E. Merritt, 8034 School Road, Cincinnati, Ohio, 45249-1215.
Robert Zurawel, 109 Breezy Hill Road, Kingston, New York. 12401.

ADDRESS CHANGES.

Bryan H. Emond, 1311 Paddock Lane, Bowie, Maryland, 20715.
Gerald Gorycki, 2 deronde Road, Monsey, New York, 10552.
Ross Keleman, 16561 State Road 31, Fort Meyers, Florida, 33917.
John Playford, 15 Grovelake Ct., Elmhamb 2282, N.S.W. Australia.
Stephen J. Rickard, 7313 Gleasace Road, Edina, Minnesota, 55439-1614.
Dr. Kevin T. Seufert MD., 9 Wildwood Drive, Havelock, North Carolina, 28532.

If I missed anyone, my apologies, and drop me a line for a correction in the next issue.

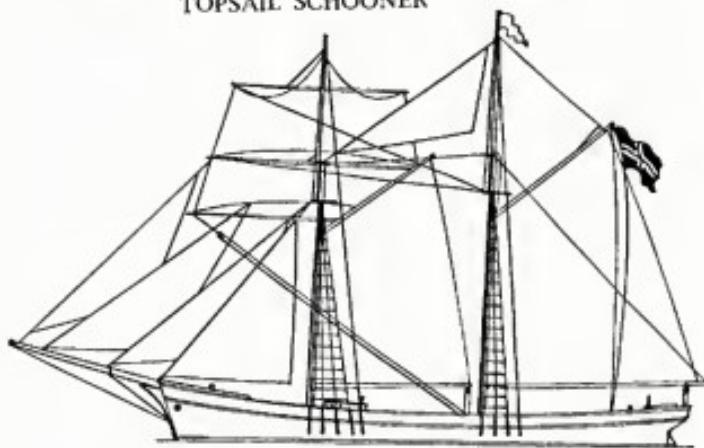
For you collectors out there, Richard Block of 19 Abeel St. Yonkers, New York. 10705. Phone. 914-968-9065. He is seeking offers for a sib he wishes to sell. Estimated age: 90 years. The bottle is 4 $\frac{1}{2}$ " in circumference, 16" long, flat on 3 sides. Molded on the bottom of the bottle, U.S. Pat. App. For, R174 55-4. The ship is 6 $\frac{1}{2}$ " long, 3 masts with sails fore and aft. Clay men. Deck has green squares and row boats in white.

Anyone interested can contact Mr. Block at the above address or by phone at the above number. This request was sent to Don Hubbard and forwarded to me for publication.

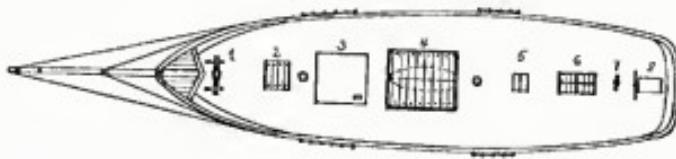


Another example of
George Pinter's
Scrimshaw.
You do beautiful
work George.
Thanks.

TOPSAIL SCHOONER



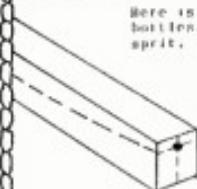
V.L.-79



2.

HOLLAND

THE BOMSPRIT.



Here is a tip for the unexperienced builder of ships in horten, who has trouble in drilling a hole for the bowsprit.

It is clear, that such a hole shall be in line with the length of the hull and it also shall follow the curve of the sheerline.

Take a piece of wood, approx. 100 mm long, 12 mm high and 12 mm wide. I use 12 x 12mm since this is a standard size in the Dutch workshops. Mark the place where the bowsprit shall enter. See figure. On the side of the wood you can draw the sheerline of the ship. Make a hole with a drill of the same diameter as your bowsprit. Drill at least 15 mm into the wood. Work carefully, since an out-of-line bowsprit will ruin your whole ship. Take the drill out of the wood, turn it around and put the shaft into the hole. With a fret-saw you can now remove the upper part of the wood. Follow the sheerline. The metal drill will guide you in the beginning. When you are ready you can start shaping the hull. When your hull is finished, you can install the bowsprit.



To drill a hole for the bowsprit in a flasshed hull gives sometimes a lot of problems. Therefor I recommend a small device, that you can easily make yourself.

A small piece of metal with a thickness of 2 millimeters is sufficient. Just file a groove in the metal with a thin round file. Preferably 3 millimeters.



Place the metal piece on the bow of your hull. The groove faces the wood. Make sure that the groove is in the centre of the bow. Clamp both parts in a beech vice. Now drill the hole in the wood and let the groove in the metal piece guide your drill. **KEEP THE CORRECT ANGLE!**

So far this information on the bowsprit. Next time I will tell you how to make a handy tool for working inside the bottle. I also will tell you about the hullworks on Dutch ships after 1850.

Bob de Jongste.

HIPPICATES: The surgeon on board of our ship always stated that medicine has to do with mind as well as with matter.
As he explained it: "What is mind? No matter. What is matter?
Never mind!"



CARVING MINIATURE SAILORS FOR SHIPS-IN-BOTTLES AND OTHER USES

The last miniature figures I made, I used the scale, 1 inch equals 10 feet, so one half inch equals five feet. I made my figures 3/16 inch as my average, going a bit under and a bit over 9/16 inch, makes sailors range from 5 feet 6 inches to a bit over 6 feet. At this scale, using 1/8 inch dowel seemed to work well.

A sailor from any era can be carved in this manner, with only slight alterations, example, bell bottom trousers can be changed to straight laged trousers very easily, one of my favorites is the "tar" with his tar covered straw hat, monkey jacket, and bell bottom trousers, (figure 1).

To start, cut a length of 1/8 inch dowel, 2 1/2 inches long, this length gives you a handle to hold on to, while working the piece, and a base for the miniature figure to stand on, as it is being carved, sanded, painted, and a place of safety until time to be used on your model. The first step is to measure 9/16" from one end of the dowel, and make a very shallow cut all the way around the dowel. This separates the base from the figure at the feet. Next, measure 1/16" down from the same end, for the head of the figure and make a shallow cut all the way around the dowel. The third step, is to measure 3/16" down from the same end, and make a shallow cut. This cut will be in the area that will be the waist. Make this cut all the way around the dowel. With these cuts made as guide lines, you can start roughing out the figure. The dowel with these 3 shallow cuts should look like (Figure 2).

Next carve or sand a small chamfer below neck cut and waist cut and dowel will look like (Figure 3). The next step is shaping the legs and flattening the torso by removing stock at thigh, shin, and back of knee areas. The body can then be flattened by removing stock from front and back of figure as shown by shaded areas in (Figure 4). Next the head is shaped by cutting a vee for the face and then chamfer at neck cut. From the chin around the back of head and back to the chin on other side. Head now should look like (Figure 5). At this point, the back of the head should be beveled for the hair, unless figure is to be bareheaded, then just sand round at top of head, and eye and mouth carved or sanded in as shown in (Figure 6). Sand the upper edges of each side of the head to give face an oval shape. At this point, the profile of the figure is complete.

Now work begins on the front and back of the figure. In front center, a narrow strip of wood is removed from neck to waist to open the jacket. This can also be done by just leaving a narrow strip unpainted when painting the jacket. The next step is separating the legs. To start, drill a small hole in the center of the figure at the knee area, then make a cut from crotch to each side of drilled hole, front and back. The next cut is from between feet upward to each side of drilled hole front and back, as in (Figure 7). Trim away or this eye-shaped opening and remove as much stock as possible. This completed, carve or sand the sharp edge off to give the legs their rounded shape.

The next step is to make the arms. For the arms, I use flat toothpicks. Start by sanding the tip of the toothpick rounding off the edges, then cut or sand a vee groove, (see Figure 8) where the bend of the arm is to be. Once this step has been completed, put a bit of glue in the vee and a bit opposite the vee, then bend to position desired, and let dry, (again, see Figure 8). A hair dryer will speed things up a bit. When the glue on the arms is dry, cut off as shown in (Fig 8) and glue to figure in desired position.

Take some time after all glue is thoroughly dry and sand shoulder areas to shape, and smooth any rough areas found elsewhere on the figure. At this point, the figure is ready for his hat to be added and any accessories he might have, car, rope, etc. The hat is made from 3/16 dowel. Again cut a piece of the dowel long enough that part of it can be used as a handle to hold the work plate. Start by cutting a groove 1/16 inch wide, 1/8" from the end of dowel, and sand to approximate size of the crown (figure 9). Then paint the groove with white glue, when glue dries, sand off the end of the dowel to make the thin brim, also (figure 8). Trim off at top of crown and hat is ready to glue on figure.

At this time, straps, ribbons, and ties can be added by coating toothpicks with white glue, and when dry, cut small shavings from the edges. Cut to length and glued on, or these things can just be painted on.

In painting the figures, I use acrylic paint. The use of this type paint can be a great factor in enhancing your figure. An extra drop to the end of the nose will make it stand out more, or make it longer. Painting over a tie or ribbon a couple of times will give it a raised effect. I start by painting the entire figure white, next the face and hands are painted brown, followed by the monkey jacket in bright blue. Paint the hat and tie black, with a dot of black for the shoe toes. Any ribbons, I paint red. At this point, you should have a "wee sailor ready to sign his articles" for a voyage aboard a bottle ship.

This method of carving miniature figures is not limited to just sailors. Using this method, it is possible to make cowboys, Indians, doctors, lawyers, or a caricature to bring a smile to the face of a friend.

In this article, I wrote of using 1/8 inch dowel, but any scale figure can be made by this method, using smaller or larger dowels.

Tools: Small knife (Exacto with #11 blade)
Emery boards and sandpaper
Small drill (sewing needle, sharpened and glued into dowel for handle)

Materials: Birchwood dowels
Flat toothpicks
Glue
Paint
Small Paintbrushes



Fig. 1

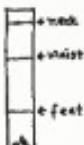


Fig. 2



Fig. 3



Fig. 4

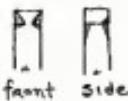


Fig. 5

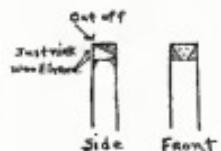


Fig. 6

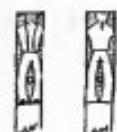
Front Back
Fig. 7

Fig. 8

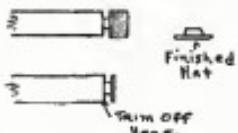


Fig. 9

Plan for carving miniature sailors

These plans are not to scale, but have been drawn larger to better show where cuts are to be made, and stock is to be removed.

G. D. Bradley

DETAILS

by Bill Westervelt.

There are many examples of rigging, in the different books on ships. A few tips and suggestions may be of some help though. Rigging can be as simple or as complicated as you desire. From an exact rigging plan of a specific ship to a simplified form of a generic model.

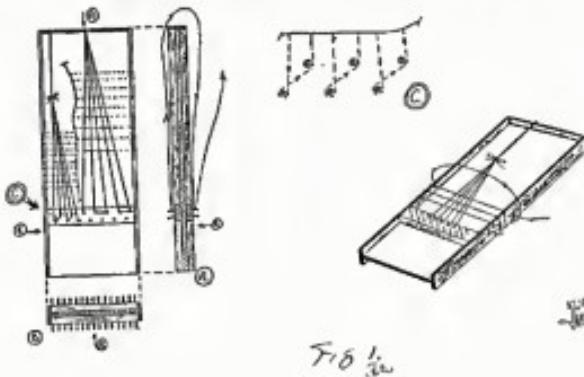
Many materials have been used with varying degrees of success.

Broom straws, horse hair, human hair, polyester thread, silk and nylon threads, and the most readily available, cotton thread. Cotton thread should be waxed before using to remove the fuzzy appearance. A piece of beeswax works fine here. Use different thicknesses and colors for effect.

Black threads are used for standing rigging and tan for the running rigging. The standing rigging was always varred to make it last longer. You can even use different shades of embroidery thread to simulate some of the lines as never than others in the running rigging, as all the lines were not replaced at the same time.

I have used Clarks # 30 and # 70 for shrouds and ratlines or # 8 button thread and # 000 fly tying thread for different models. I use a fixture to set the ratlines. (fig.1.) This fixture was in The Bottle Shipwright \$9.1 and comes to us from around the world. First from Tomie Nakamura in Japan, to Name de Haan in the Netherlands. From one Dutchman to another, Name, thanks. I modified the way I use it, in that I glue each shroud line in place in the bulwark. So instead of following fig.1-a, I leave each shroud line about 3" too long. After gluing in place these can be cut off. For added security, I glue about 1/16" to the inside of the bulwark, then paint them the same color

Special Tool for Making Mast Shrouds and Ratlines



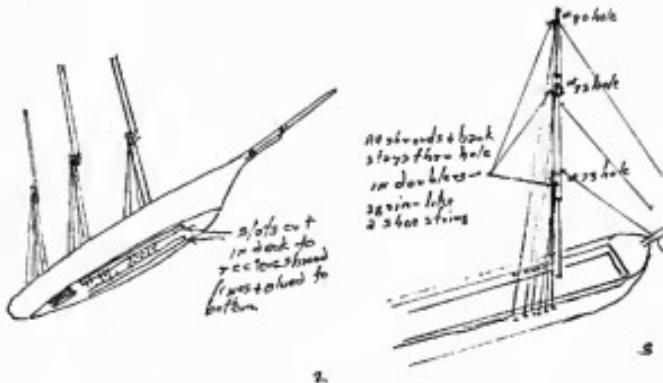
DETAILS

BY Bill Westarveit.

The drawing (preceding page) shows a top view, two cut-aways, a detail and a three dimensional view. You may choose your own dimensions, as the drawing just shows the basic idea. The jig is made of wood and uses small nails or something similar for the pins. It is identical on both sides. So you can make two sets of shrouds with ratlines at the same time. The thread used for the shroud, or vertical "ropes" of the rigging, is tied to a pin, led over the top to the opposite pin on the other side, and then back, in the same manner to the next pin in line from where you started. You continue until you have all the shrouds you need. The three dimensional drawing shows how to install the ratlines, or horizontal "ropes". When the ratline thread is correctly tied it should come in contact with the shrouds where it crosses them.

CHECK THIS ! otherwise the whole thing won't work. Now smear the rigging you created with lacquer. After drying the threads should hold together and it will become stiff. With a small pair of scissors (sharp and pointed) cut off the excess thread and you will have a complete shroud and ratline set ready to install. I leave the finishing touches to you.

You can use the eyes formed by the copper wire hinges on the yards to rig from. (fig.5, last issue shows these). Figures 2,3 & 4 show different ways of rigging standing rigging without ratlines. In fig.4, if you start your line from the inside to the outside, this will give you a little more room for deck furniture. (reverse of diagram) When passing more than one line through the same hole, (as in fig.3) double a short piece of copper wire over the thread tightly, and use it as a needle. It will help if one leg of the wire is shorter than the other.

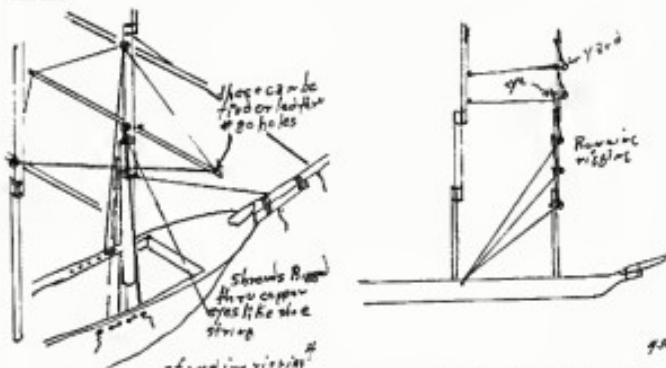


DETAILS

by Bill Westervelt.

Deadeyes and blocks, if you want them, take a lot of time and careful work, only because of the small scales that we work in. Start with a piece of $3/32$ " dowel and sand it to the proper diameter. Using a ground down needie drill of about $.010\text{--}.008$ " diameter, drill three holes in the end of the dowel. File a small groove around it, (tying a piece of thread around it now helps to hold it) then slice it off. Be sure to slice it off at the proper thickness as they can be the dickens to hold on to. Blocks, single and double sheave, can be made the same basic way.

I've also seen poppy seeds and small beads used as blocks. With one model I made, I used small drops of glue and painted them to simulate blocks.



If your model has chain wales, make sure you allow for them to fit through the neck of the bottle. Making my shrouds and ratlines on the fixtures, (fig.1.) I drilled the wale for each shroud, passed them through, and glued them in place. Leave a short bitter end on each shroud, glue them a second time, this time to the side of the hull, and paint them the same color as the hull. This lends itself to simulate chain plates.

Turn buckles on the later sailing vessels can be simulated either with pieces of insulation from thin wire on each shroud and hawser or by painting about $1/32$ " on each line where it joins the bulwark with white paint.

Figure 4a shows how to secure the lifts and braces without leading them all down to the deck. As noted, these can either be tied to the ends of the yards or run through a 30 holes then gluing the ends of the thread together. Fig. 5, shows a way to rig the straight line between the two masts of a schooner without breaking something when you fold it down.

If you have any other tips, ideas, or suggestions, please pass them on.
To: Bill Westervelt, 2205 Green Haven Way, Hampstead, Md. 21074.



*Letters
from the members*

Three of the six new members we welcome with this issue, Mark Bolter of Dixon Iowa, Alberto Echeverri, of Savannah Georgia, and Herbert Merritt of Cincinnati Ohio, come to us with experience and a desire to learn more. One of them was fortunate enough to have visited with Jack Needham in England twice and also with Leon Lablaster at Robina Hood Bay, England. I hope that Mark will as he indicated on his application, submit some articles. I-will look forward to his input. Ben Koush, of Town & Country, Missouri, has been collecting for a few years, and has recently started having them (bib's) commissioned. Robert Zuravel, of Kingston, New York, admits to being "just a beginner", just like we all were in the beginning. Guy Boucher of Halifax, Nova Scotia, Canada, says his experience is limited to his love of the sea after serving 39 years with the Canadian Navy. Welcome aboard gentlemen and remember !! I cannot print articles or photos that you don't send.

James A. Marsh wrote in to answer a question from the last issue, 1994-2 pg.29, concerning the flag flown on the main mast of the model.

According to Jim's research aided by Bob Eliot, Curator of technology at the New Brunswick Museum, 277 Douglas Ave. Saint John N.B., Canada, T2A 1E5. Mr. Eliot states that there was an American Flag used around 1840 or 1850 identical to the flag on the model. This flag belonged to "The Black Ball Line" it was rectangular in shape, red in color and had a black ball in the center. The "Black Ball Line of Liverpool, England had a similar flag except that the flag ended in a swallow tail.

Bob states that a research associate Capt. Frances Bowker at the Mystic Seaport Museum, Mystic Connecticut, 06355 may be able to shed further light on the subject along with a Mr. Norman Brower at the South Street Seaport Museum, 207 Front St. New York, City, New York, 10038. Jim has also made a VHS tape of the construction of the "Marco Polo" in a one gallon bottle, and that he would like to trade for one that you might have made of your own construction technique's or ships-in-bottles. Jim's address is: James A. Marsh, Orange Hill, Saint Maritime, Saint John Co. N.B., Canada, E6G2X0.

Charles Hand sent in the photo at left of the "Monitor & Merrimac" holding there famous battle in a 40 watt light bulb. Scale is 1:30-18. Thanks Charles, and Thanks for the jug. It is a 2½ Gallon keramos jug, the type used for the old keramos stoves. And it arrived safely. Not surprising the way it was packed.

Charles is also looking for a source for details for the confederate blockade runner Nashville and the Union side paddle tug Aquila. The latter沉没ed off Ft. McRae, N.C. in 1861. Can anyone help him ?





Jim Beckman, of North Muskegon, Minnesota sent in the following photos of his work that was on display at the Muskegon Museum. The interest was so high, he was asked to leave them on display for an extended period. Jim does all his ship building on board the ship he works on.

**Ship in a Bottle by
Jim Beckman**

The ship models he has over now all designed and constructed by Jim Beckman of Muskegon. All are hand carved and completely finished over each detail. Jim has never had a Model Ship magazine though. He would however, be interested for such items as pictures, paintings, and photographs. Jim spends no less than 30 hours on each model until some models taking up to four months to complete.

Jim says... "My father for many years growing up in Muskegon, One summer when he was only 17, Jim found himself without work to do. So help him overcome his boredom, for a neighbor gave him a catalog with an advertisement of ship models. After constructing his first model, Jim was hooked. He has since built over 100 ships in bottles."



Capt. Irvin Johnson's Brigantino "Tanked" in a 1000 watt light bulb.
Upper right the display at the Muskegon museum.
Lower right, a self portrait in a smaller bulb. Nice work Jim and thanks.





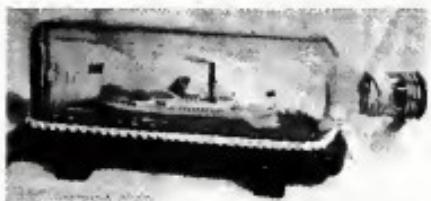
And my deepest apologies to new member TREVOR L. GARD, of 29 Valleyview Cr. Belleville, Ontario, Canada K0P 3E9. Trevor, not only did I miss you in the last issue, on the "From The Editor" page, I did it again in this issue. Which just goes to show that when I screw up I do it big time. Again My apologies.

Trevor wrote to tell me of his trip to The Merseyside Museum in England, and while there observed the person demonstrating ships-in-bottles. When he asked the person what title would be carry, the answer was, "Glass Receptacle Miniature Marine Artifact Inserter".

Trevor, I like that better than "Carafologist", has more of an environmentally correct ring to it.

Ralph Preston, the "Squire of Winooski, Vermont" wrote to tell us of his coming lecture series in Europe during October. He will be speaking at the Bottle Ship Museum near Amsterdam (Enkhuizen) and wants to complete an old project for The Bottle Shipwright, That of outlining a tour of Bottleshop Museums in Europe. Go for it Ralph. Glad you enjoyed Savannah, see you in Baton Rouge.

The following photo's are of C.L.(Don) Bradley's work.



Upper Left.
S.S. J.Putnam Bradley.

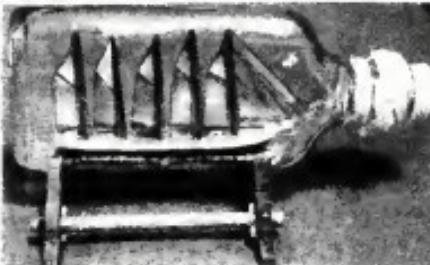


Lower Left.
The House Simeon
AKA:
The Christmas Tree
Schooner in and around
old Chicago.

Note deck loaded with
Christmas trees and
the one lashed to the
foremost cap.



Nelson Heddle shows off some of his works that were on display at the South Street Seaport Model Festival August 6th. On July 30 these same models were on display at the Alice Austin House Nautical Festival on Staten Island where he lives. Thanks, Nelson, Great Work.



A five masted Gaff rigged Schooner in a two liter bottle.



Long John Silver.



A three masted Schooner in a .05 Liter Bottle.
And right- a Clipper in a medicine vial.

Now I am going to ask for help. I am looking for a source of plans for the Fall River Steamer Newport, built in 1863. and the Star Co. Steamer Jupiter, built in 1849, by Miller & Ravehill, Blackwall Eng. 165'x38", 246 tons.

John Fox III-I haven't forgotten you. Your article on building miniatures cannons and a report on your video will be in the next issue.
14.





BOOKS

by
Francis J. Skurka

"Sailing in Glass" How to make ships in bottles

This neat little 7"x7½", hard cover book written by Joop Van Schouten, in 1983, is 96 pages long and has 114 illustrations and 44 colored photographs of models, bottles, tools and other related subjects. The book is one for beginners, with the text, layout, illustrations and procedures presented in clear, simple, easy to read form.

The thing that makes this book different from others, is the beautiful color photography of the well executed illustrations.

The author provides plans for: A Cutter, Topsail Schooner, Gaff Schooner, Five-masted Gaff Schooner, Four-masted Schooner Barque, Brig, Hermaphrodite Brig, Barque, Square rigged Clipper and a Lugger, each with an accompanying color photo of the model before it is bottled.

Also on each plan, are the critical dimensions necessary to build the model.

There are two other interesting subjects which are not found in other sailing books.

The first, is how to put a light house in a bottle with a flashing intermittent light, using batteries and transistors.

The second, is drilling a hole in the bottle for wiring of the light house to the batteries, outside the bottle. Here the author advises to fill the bottle with water to prevent breakage, but he fails to mention the type of drill.

Van Schouten makes other models in bottles, but specializes in ships. He lives in the Hague, Holland.

I bought the book by mail a few years ago for \$ 13.95 plus \$3.00 shipping, from Sail Books 34 commercial wharf, Boston, Massachusetts 02110.

They will send a free catalog upon request.

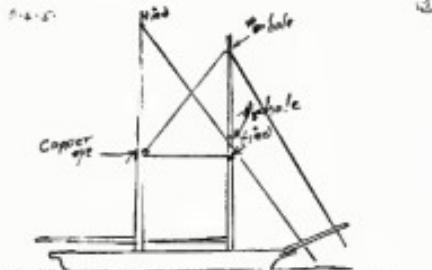


Fig. 5. from Bill Westervelt's column on details.

ACRYLIC GEL SEAS

By Rick Hegge

Acrylic gel is a flexible art medium mixed with colors and sculpted into different forms. It has the consistency of toothpaste in the container. When it is dry, it is as flexible as paper.

Acrylic paste is much thicker than gel. The two can be mixed together to obtain a gel that is easier to model. More paste is used for bigger waves.

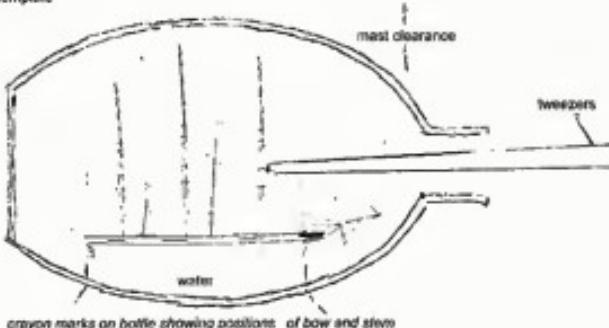
Both the gel and paste can be purchased in most hobby or art supply stores. They are relatively expensive, but a small amount goes a long way, since very little is used on each sea.

Because the acrylic gel is painted and modeled outside the bottle, more realistic waves and wakes are possible.

Before the acrylic gel sea can be made, the hull must be cut to shape, and the rudder and cutwater glued to it. The bottom of the hull is then traced onto an 1/8 inch thick sheet of wood. Mark the top and front of the template. Then, cut it out. This is used later to determine the location of the ship in the acrylic gel.

To accept the acrylic gel sea, the bottom surface of the bottle must be flat and level. If it is not, casting resin can be used to make the bottom level.

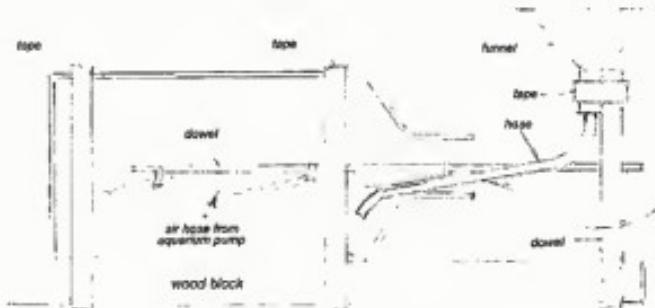
paper template



A profile template of the ship is used to determine the amount of resin needed. Water is poured into the bottle until it is at the approximate level. The profile is inserted into the bottle on a long pair of tweezers. The bottom of the template should just touch the top of the water. The water level is adjusted until the right height is achieved. On the outside of the bottle, mark where the front and rear of the hull touches the water. Pour the

water out of the bottle into a measuring cup. Dry the inside of the bottle.

The following setup can be used to secure the bottle in place while the resin is poured and hardens:



The bottle is taped to a block of wood. A dowel is inserted into a hole in the block to suspend the funnel. The funnel must be high enough so the hose is at a constant slope downward into the bottle. Keep the end of the hose at least a half inch above the final level of the resin.

Pour the previously measured amount of resin into a disposable plastic cup. A transparent dye or a solid pigment can be mixed with the resin to add color. Mix in the appropriate amount of catalyst hardener. The resin is then poured slowly into the funnel.

To prevent a bump from forming in the resin, remove the hose from the bottle before the dripping stops.

Because the catalyst produces heat during the hardening process, steam will build up on the interior of the bottle. To prevent this, a constant stream of air must be maintained inside the bottle. An aquarium air hose, taped to a dowel, is inserted into the bottle. The hose is then hooked to an aquarium pump.

Depending on the depth of the poured resin, hardening time is usually 2 to 6 hours. The air pump should be left running for a couple of days to remove any tackiness from the resin. The surface can be tested for dryness with a wooden dowel.

After the resin is dry, a paper template is made of the surface. To do this, place the bottle, resin side down, on a sheet of paper. Looking from the top, trace around the resin on the paper. Put an "F" on the front edge. Cut out the template. Curl the template and insert it into the bottle using a long pair of tweezers. Flatten the template against the resin using a dowel or bent coat hanger. Looking from beneath the bottle, note any area of the template that extends beyond the resin. Remove the template with the tweezers. Trim the template to size, and repeat this until the template matches the size of

the resin surface. Using the marks on the bottle, mark where the bow and stern of the ship will be on the template.

Tape the template to a sheet of glass with the marked side against the glass. The glass keeps the gel from shrinking as it dries. Set the glass on a table with the template underneath. Clean the glass with window cleaner. Transfer the bow and stern marks from the template onto the top of the glass. Make sure the marks are outside the template area. The glass is now ready for the acrylic gel sea.

bow and stem marks
in crayon on glass

F's to tell
which way
is forward

paper template
taped under
glass

glass

bow and stem marks
transferred from bottle
on to template

Straight acrylic gel is used if the sea is calm. For bigger waves, mix 2 parts acrylic paste to 3 parts acrylic gel. The more paste used, the less flexible the sea will be. Prussian blue can be mixed into the gel to give it color. The sea will dry darker than when it is first mixed.

Using a plastic spoon, spread an 1/8 inch layer of gel onto the glass inside the template area.

template aligned with
bow and stern marks on glass

Using the bow and stern marks on the glass, place the hull template into the center of the gel. Press the hull template through the gel onto the glass.

hull pasted

Form the waves and wake with the back side of the plastic spoon. Wipe the spoon off after every depression is made. This will keep the excess gel on the spoon from forming curls when it is removed from the sea.

To keep dust out of the sea while it is drying, tent a sheet of paper over it. It will take about 3 days for the gel to dry. After the sea is dry, remove the paper template from the glass and set it aside.

A razor blade is used to remove the sea from the glass. Trim through the gel around the hull template. Pry the sea away from the glass. Start on one end and roll the sea up so it stays off the glass.

When the sea is removed from the glass, it will have a hole in it where the hull template was. Place the finished hull into the hole. Trim the edges of the hole until the hull fits.

Glue the paper template to the bottom of the sea with white glue. This will keep the hole in the sea from becoming misshapen when it is inserted into the bottle. After the glue is dry, trim the outside of the sea to match the paper template with scissors.

Curl the sea with the template inside. Insert it into the bottle to insure it is the right size. Place the sea onto the resin base with tweezers. Press down on the sea with a dowel until it is flat against the bottom. Note any sea that sticks out beyond the resin. Remove the sea from the bottle and trim it to size if necessary.

It is now time to paint the sea. The only colors necessary are Prussian blue, thalo blue, and white. Acrylic paints can be used. They dry fast and flexible.

Place the sea on a sheet of paper. Coat the entire sea with Prussian blue. Blend in thalo blue on the wave tops, around the sides of the hole, and behind the hole. Before the blue dries, use a small brush with white paint to form the whitewash and wake. Start at the bow and work toward the stern. Let the brush run out of paint as it is stroked rearward.

Tent a sheet of paper over the sea while it dries to keep the dust off it. Acrylic paints dry completely in an hour.

White glue diluted with water is used to attach the sea to the resin base. Mix the glue with enough water so it will spread easily with a brush.

Tape the metal part of a cheap paint brush to the end of a bent coat hanger. Spread a thin coat of glue over the entire resin surface.

With tweezers, insert the sea into the bottle with the template side curled inward. Maneuver the sea into position with a dowel or coat hanger. Press the sea down until it is fully in contact with the glue.

Let this dry for an hour. Then the ship can be inserted, assembled, and glued into place with a small amount of white glue.



White paint strokes



Tool used to spread glue on resin



ALL HANDS

By Francis J. Skurka

Juan Rodriguez Del Barrio.

Juan, our only Spanish member, was born May 1, 1935, in Algeciras (Cadiz) Spain.

At age 5 his and his family moved to the city of Monda, which Walt Disney considered the second most beautiful city in Spain. Growing up there, he considers himself a "Mondeno". He attended the "El Castillo" school, which is managed by the Rodes Salesianos De Monda/Malaga sepana (a Spanish order of Priests and Brothers of the cities of Monda and Malaga). He graduated with a lower bachelorship.

At age 17, he joined a political youth group and went to the city of Marbella on the Costa Del Sol where he studied and trained as an athletic monitor. While there, he started painting and got a job as a bank clerk for the " Banco Espanol De Credito".

Spain has compulsory Military Service for all men age 21 to 35, who are drafted for two years. Juan served in the medical corps as a "plain soldier", in Ceuta, across the Strait of Gibraltar in Morocco. After the army, he went back to the bank and when he was 25 years old, was sent to Madrid where he continued to paint. He worked for the same bank until he retired.

He is married and has two sons and a daughter.

Juan was taught how to build a ship in a bottle by a friend of his father, when he was 11 years old. After building a few using traditional methods, he gave up until he was 43 years of age.

After trying many different techniques, he now uses his own way of building some very fine models.

Depending on the model being constructed, he varies his building techniques, but, generally, he builds them in sections or pieces of between 10 and 25 "big" pieces made up from between 3 to 5 "little" pieces each. If the bottom of the hull is coppered, it is fitted with little shields.

As a rule he uses a 5 litre (1.3 gallon) bottle with a 28 mm (1.12in) neck opening so that he can get the pieces into and join them together inside the bottle; thus high quality miniatures can be constructed with lengths from 17 to 22 cm (6.8 to 8.5in). Some of his models are in museums in Spain and in the private collections of people from the United States, Japan and Venezuela. The one he is most proud of, belongs to the Spanish Prince don Felipe De Borbon.

Many of his friends (Hugo Okada, Bob DeJongst, Barry Young and others) are of the opinion that Juan is one of the best modelers around. He sells most of his models and has written several articles for Spanish magazines such as " Revista General De Marina" (General Marine Magazine) and "Proa-A-La Mar" (Prow of the Sea). He has won many awards for his work including: Primer Premio, Modelistas Navales De Maqueta Palacio (First prize, Naval Modelists of Maqueta Palacio), Primer Trofeo, Villa De Madrid (First Trophy of the Villa Madrid), Medalla Liga Naval (medal of the Navy League), Primer Premio, Comision Nacional Del Dia Del Mar (First Prize National Commission of the Sea), Primer Premio, Costa Del Sol (First Prize of the Costa Del Sol).

ALL NAMES (continued)

Estatuilla "Nina De Benalmadena", (Statue of the Girl of Benalmadena) and Primer Premio Concurso Miniaturas Navales De Vilassar De Mar. (First Prize, Contest of Naval Miniatures of Vilassar De Mar).

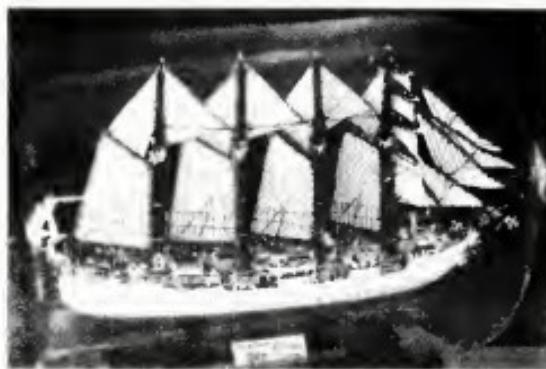
Juan is a member of : La Liga Naval Espanola, (The Spanish Navy League), Modelistas Naval En Miniatura, (Naval Model Miniaturists), Especialista En Botella, (Bottles Specialists) and the European Ships in Bottles Association. He is also a Investigador Del Museo Naval De Madrid - a Researcher for the Naval Museum of Madrid.

He lives in Madrid, where he continues to model and paint occasionally.



ALL HANDS (continued)

Below and proceeding page- some of Joann's work.



"REMEMBER THE MAINE".

by Ken Taylor.

Remember the Maine?

The Maine was the United States Battleship that got us into the Spanish-American War. Not by the damage it did, but by the damage that was done to it. When the news screamed that a Spanish mine had sunk our ship in Havana Harbor, the now-famous war cry that would hurl us into war with Spain:

"Remember the Maine!".

At 9:40 P.M. on February 15, 1898, the American battleship Maine exploded in the harbor of Havana, Cuba. There were 354 officers and men aboard; 266 lost their lives. The 300-foot vessel had been moored at the same spot since late January. Her purpose had been to defend American interests during the civil war that Cuba was fighting against Spain.

When news reached the mainland that a Spanish mine had dumped the Maine into Havana Harbor, the United States became actively involved. In six weeks, war was declared.

"Remember the Maine!" was the battle cry of that war. How dare they sink our ship! "Remember the Maine!" we cried as we went to war.

For data concerning the incident, we'll turn to Admiral N.C. Rickover and to representatives of the Taylor Naval Ship Research and Development Center and the Naval Surface Weapons Center.

Will you be patient with me while I delineate the findings of three separate examinations of the wreckage? It is important.

One examination was performed in connection with 1898 United States Court of Inquiry.

A second was performed by Spanish divers, also in 1898.

And a third was performed in connection with the 1911 Board of Inspection and Survey.

The description of the wreckage contained in the 1898 Court of Inquiry report was obtained basically from diver inspections in muddy water. The Spanish divers who investigated the Maine the same year were even more handicapped, because they knew less about the ship's construction.

That brings us to 1911. The board of Inspection and Survey report.

The Maine had been submerged for thirteen years. And during those thirteen years, various salvage operations had been carried out. But when they inspected the ship in 1911, it would be in open air.

A cofferdam was built.

The Maine was de-watered.

Every bit of the wreckage was accurately identified.

The displacements were measured. And photographes were taken.

Despite the time lapse between the explosion and the 1911 inspection, contemporary studies by the Naval R & D Center and Surface Weapons Center are based on the 1911 data. These data, properly and carefully studied, are significantly revealing.

The statements in the 1911 report describing the wreckage... and the photographs and sketches of the wreckage... are generally consistent with one another.

The photographs were taken as the de-watering progressed and as the wreckage was dismembered. In some cases, material was removed in the interval between pictures, and this was taken into account in the interpretation of the photographs.

I know it seems we're being careful, here, to document this most recent study of the Maine. But when you hear the conclusion of the report, you'll understand why it is important that we be certain.

This new revelation about our war with Spain may go mainly against the grain...but Admiral Rickover has confirmed this embarrassing theory with irrefutable fact.

* REMEMBER THE MAINE *

by Ken Taylor (continued).

For when experts now observe the photographs of the wreckage, with hull sides and whole deck structures peeled back, it leaves no doubt. The explosion that sank our ship and catapulted us into the Spanish-American War was caused by a blast from twenty thousand pounds of powder. From the inside.

Topmast Schooner
Vidar Land (continued from pg 3.)

1. Anchor Windlass
2. Fore Hatch
3. Galley with funnel
4. Main hatch with life boat on top
5. Companion hatch
6. Skylight for aft cabin
7. Binnacle with compass
8. Wheel and wheelbox

A topsail schooner is well suited as a beginner's model with its simple rigging and deck plan.

Colors

Hull- The most usual colors were brown, black, dark green, and gray.
Boat topgallant-Red, green, black, copper.
Masts and Spars-Natural wood or a light brown finish.
Top of hatchee-dark gray or brown.
Deck houses- White or natural wood with green roof.
Life boat- white.
Skylight- varnished teak with silver color "glass".
Companion hatch- varnished teak.
Binnacle- varnished teak stand with copper binnacle on top.
Wheel and wheelbox- varnished teak.
Inside of bulwarks- usually white or brown.
Sails- white or a grayish color.



Don Bradney's carved figure of Charles Land next to a toothpick. 1:120 scale. The how-to article is in this issue.

Notes From The Membership Chairman

Viggo Anderson of Newman, California, has been building and selling his bottled models for the last 20 years at nautical antique shows. He is retired now, with more spare time to build, but he says, "No matter what you incentive might be, to me, making ships in bottles is doing your duty, RECYCLING." Viggo also sits in his business card, which features a full rigged ship as an illustration, but it was too dark to print by our method. Ted Wyka's card also gave us this trouble, but I thank them both and I thank Ted for the clear photos showing his fine models.

Perry Donley did not send a business card, but did send the intricate benchmark seal (bottom left of the page) that he designed for his bottles. Pretty nice!

John Cox of Oakville, Ontario, Canada is beginning to think he is pushing a rope up the hill. Despite breaking the rudderpost for the third time he is still trying to get his model of Cutty Sark in the bottle. Hang in there John. We have all been there, and remember, there is always the model of the wrecked ship in a bottle. Just tell everybody you planned it that way. For owners of the second edition of my book the instructions are on page 67.

Nicholas Hettle, who lives in Staten Island, New York, participated in the South Street Seaport Model Festival in 1993 and again, this year, in August. His miniature model in a light bulb was singled out for mention in this year's show prospectus, "Call for Models." He has also shown his models and given a demo at the Autumn House Nautical Festival in July. The nice looking cluster of bottled ships models shown below were all created by Nicholas. Really nice work. Congratulations!

David Beatty, who many will remember for his pen input to Model Shipwright, has just completed a two year degree in computer science and has now began work on his Network Engineering Certification. He is also instructing and writing the outline for a course in computer applications. Soon as he gets it all sorted out we can begin to work on how to set up the first ships-in-bottles computer bulletin board on CompuServe (right alongside Paul Lambrecht).

John Burden, former president of the European Association of Ships-In-Bottles (1984-86) sends his regards to all of our members and has many long time friends. He has been commissioned to build an Antarctic Soma for a "trip that has been that way", and asked me about the acrylic paint which I used to simulate ice around Shackleton's ship, "Endurance" when I portrayed her details as she was crushed in the ice back in 1914. Fact is, I used Liquitex Acrylic Modeling Paste which I spread out on waxed paper, let dry and then broke into pieces suitable for the model. Thought I would pass that morsel of information on to all of you in case you also have to bottle a polar vessel.

Ralph Sprague has been spreading the ship-bottling gospel in the vicinity of his home town in Moorhead, MN. He gave ship bottling demos for four days at the Fargo, North Dakota, Scandinavian Festival in June and has been invited back to repeat the performance next year. The Fargo Forum ran a feature article about his work shortly thereafter, which resulted in a second invitation to display at the American Folklore Festival, in Fargo, on the 30th-31st of July. He has beefed up his display with additional models and has added recorded sea chantey music to set the scene. Additionally, Ralph has our considerable thanks for displaying cards which explain the history of ships-in-bottles and which evoked the veterans of membership in the SIBA.

Meanwhile the ever-hairy Charles Hand sent along the plans of the three bottled models of the Hebrew Sea of Galilee boat (Kinneret Boat) which he made as gifts for three great or Texas A & M. One of the lucky recipients was Dr. Stanley Wachsmann of the Israel Antiquities Authority. Dr. Wachsmann sent Charles an autographed copy of the 140+ page report that details their original findings about that 1 B.C. - 1 A.D. craft. Charles reports that it is fascinating reading. Hopefully an article about the construction of these models will appear in a future edition of Model Ship Builder magazine. How does the Charles Hand bottleneck go? A thinking ship bottler named Hand. Made him out of brown colored sand. Though this seems a bit strange, it's the kind of a range. That ships-of-the-deep demand.



Perry Donley's Benchmark Seal



Charles Hand's Kinneret model



Ralph Sprague at the Fargo Show



23

THE AWARD WINNING WORK OF BERND BRAATZ

by Don Hubbard

Ich bin ein Berliner, or I wish I was. Berlin is the home of master ship-in-bottle builder, Bernd Braatz, whose model-making abilities are exceptional and who has been winning medals for his work in the German modeling competitions. We are fortunate that he is a member of the Ships-in-Bottles Association of America.

The two models shown below have earned him a gold (Nordic Sloop, 1896) and a silver (1950s Whaling Bark) medal at the Friendship Modeling Competition in Hamburg. The tangle of erecting lines coming out of the Nordic Sloop bottle and the close-up of the details on the stern of that vessel tell the story better than I can. Congratulations!



Whaling Bark, Circa 1850, Silver Medal Winner



Bernd Braatz Accepting an award



Nordic Sloop, Circa 1896, Gold Medal Winner



Nordic Sloop - Stern Detail



Nordic Sloop Showing the Tangle of Erecting Lines

A 1/16-PINT LAND ROVER

It was gratifying when a recent visitor from England promptly recognized this model as a Land Rover, the U.K. version of the Jeep. The model was made for Duncan Gray, who's sub-editor and writes two columns in The Bottleship, quarterly of the European Association. He's also a member of SIBAA. Duncan recently purchased a (newly rebuilt 1981) Land Rover & made several excursions about Northern England & Scotland. He sent some photos of his vehicle, which prompted the model.

The model was planned for about 1:192 scale (1/16"=1'). The 50 ml "Pinch" brand bottle originated in Scotland (as did Duncan). The primary materials used were white and clear styrene plastic sheet, strips and rods (from Evergreen Scale Models, Inc.). Bits of telephone wire were also used, un-insulated for the steering wheel and insulated for the tires. The wire size turned out to be the key to sizing the model. Liquid plastic solvent cement was used to glue pieces outside the bottle, but only white glue was used for assembly inside the bottle. Items were painted with flat paints.

Ordinary dental tweezers and 2 bits of bent wire were the only bottling tools required. A temporary wood platform was also initially used - a popsicle stick cut to the length of the model with a notch on one side to accept the projecting side-aircraft (at either side, by flipping the stick). The bottle/model ainsi afforded rotation (end-for-end & top-to-bottom) of the model until installation of the wheel/axles, which was done with the bottle upside down. The wheels were then glued to the bottle using silicone glue.

Numbers on the sketch indicate the bottling sequence. It took about 30 hours to make the model, over a period of 12 days. The model seems quite sturdy, so it should withstand mailing to Duncan.

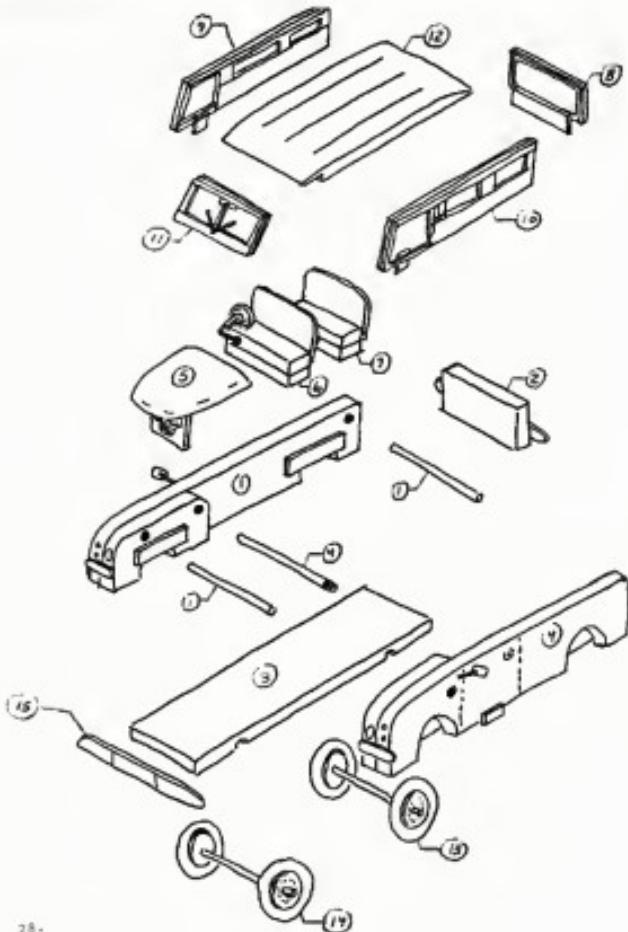
MATERIAL LIST:

Sides 1 & 4: doubled .030 sheet at front, .020 inside wells.
Rear 2, bottom 3, hood 5 & top 12: .030 sheet with .025 rod projections along top & .020 grille under hood.
Cross-bars 1 & 4, axles 13 & 14: .035 rod.
Seats 6 & 7: doubled .030 sheet & .010 backs, .025 wire steering wheel.
Windows 8,9,10 & 11: .010 clear with .010x.020 & .010x.040 edging (8 cut bits for mirror & wipers on windshield).
Wheels 13 & 14: .030 sheet rims with .047 wire tires.
Bumper(s) 15: .010x.020 strips. Side mirrors: .010x.020 strips on .025 rods.

(editors note to Charles Hand)

Thanks for the article and thanks for the limericks. Here's one for you.

There was a young lady named Yanker,
Who slept while her ship lay at anchor.
She awoke in dismay,
When she heard the mate say,
"hoist up the top-sheet and spanker".



THE SHIP-IN-BOTTLE BUSINESS CARD LISTING

The cards shown below were sent in response to a request I made in Bottles Shipwright 1993-3 (Page 20). Thought you would like to see them. Thanks for taking the time to send them. Dan Fielder, Associate Editor

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- 3 inch metal badge @ \$4.00

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 med.
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 x/lq.
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NEW--- GOLF SHIRTS--short sleeve pullover, one pocket SIBAA logo
above pocket. SM, Med, Lg. \$20.0 X/Lg. \$23.0 XX/Lg. \$26.0
 GOLF SHIRTS _____

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I _____, hereby grant the editor of the Bottle Shipwright permission to publish the enclosed article/manuscript entitled:

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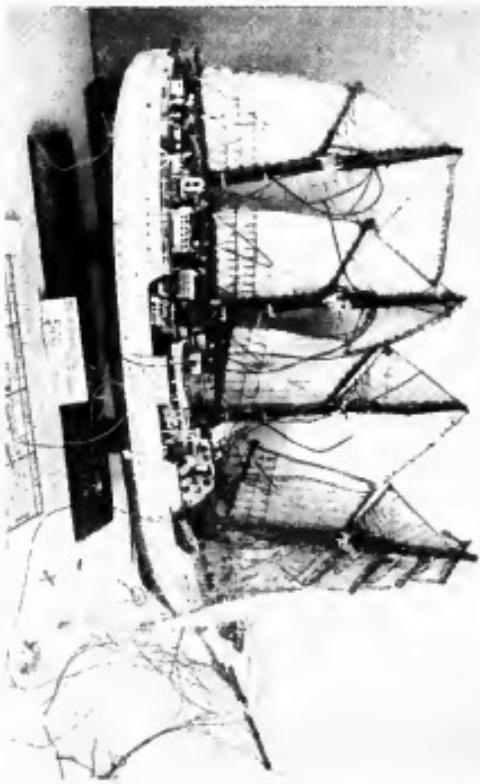
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